DOCUMENT RESUME

ED 447 317 CE 080 961

AUTHOR	Carlton, Shiela; Sargant, Naomi
TITLE	Across the Learning Divide: Adults Learning in the Arts and Crafts.
INSTITUTION	National Inst. of Adult Continuing Education, Leicester (England).
ISBN	ISBN-1-86201-061-7
PUB DATE	1997-00-00
NOTE	27p.; For full report, see: ED 424 370. Sponsored by the Arts Council of England.
AVAILABLE FROM	National Institute of Adult Continuing Education, 21 De Montfort Street, Leicester LE11 7GE, United Kingdom. Web site: http://www.niace.org.uk (6 British pounds).
PUB TYPE	Reports - Evaluative (142)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Access to Education; Adult Education; *Adult Learning; Age Differences; Art; *Art Activities; *Cultural Opportunities; Developed Nations; Foreign Countries; *Handicrafts; *Leisure Time; Lifelong Learning; Participant Characteristics; Services; Sex Differences
IDENTIFIERS	*Great Britain

ABSTRACT

Learning about the arts and crafts gives individuals the means to examine themselves and their relationship with the world around them, whether through being an appreciative audience or their own creative practice. The arts and crafts are themselves industries creating jobs both in arts forms and in their support. People want and are entitled to their share of cultural experience, from preschool through youth and adult education. A survey on adult participation in a range of arts and crafts in the United Kingdom reports these findings: most adult learning is carried out in leisure time; for most people, an interest in and a love for creative arts and crafts are a valued part of their leisure time; use of public libraries, cinema visits, and concert-going have increased; people show a high level of enjoyment for a wide variety of arts and crafts; gender differences are marked; three-fourths of respondents name arts or crafts they particularly enjoy; and already better educated and higher social classes engage in serious practice and learning. To increase access to learning in the arts, financial barriers must be overcome, advice and guidance services should be made available, more rational and flexible means of accreditation and progression are needed, and staff development is needed. Future challenges include access, progression routes, promotion of professional expertise, and support structures. (Contains 22 resources.) (YLB)

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Across the learning divide

Adults learning in the arts and crafts

Shiela Carlton and Naomi Sargant

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'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits'

Article 27, Universal Declaration of Human Rights

'Most business is about working through and with people and that's about learning... You learn through the arts'

John Harvey Jones, Industrialist, 1995

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NIACE
THE NATIONAL ORGANISATION FOR ADULT LEARNING

Published by the National Institute of
Adult Continuing Education (England and Wales)

21 De Montfort Street
Leicester LE1 7GE
Company registration no. 2603322
Charity registration no. 1002775

First published 1997
Reprinted 1998

ISBN 1 86201 061 7

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(England and Wales)

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NIACE, the national organisation for adult learning, has a broad remit to promote lifelong learning opportunities for adults. NIACE works to develop increased participation in education and training, particularly for those who do not have easy access because of barriers of class, gender, age, race, language and culture, learning difficulties and disabilities, or insufficient financial resources.

NIACE's website on the Internet is http://www.niace.org.uk

Designed and typeset by Boldface
Printed in Great Britain by Powage Press

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1 What's it all for?

Learning about the arts and crafts gives us the means to examine ourselves and our relationship with the world around us, whether through being an appreciative audience or through our own creative practice. The arts offer freedom to think and dream, and can transform our lives, encouraging change rather than conformity to the already known. They provide a means of expression, critique and dialogue, between individuals and groups, and open up our understanding of others, their needs, aspirations and cultures. The satisfaction which comes from creating things ourselves inspires us to try new experiences and to be brave.

The arts and crafts are enriching for the community, not only in the economic sense of creating jobs and wealth, but also by developing our knowledge and sense of values, and by being fascinating and fun, so that we should want to share the pleasure and the reward as widely as possible, as a matter of equity. The skills of problem-solving, flexibility, communications, and team working, demanded particularly in industry and commerce, are often best derived from human talents fostered through creative practice in the arts. The growing knowledge and information-based industries need people of imagination, understanding and responsiveness fostered by the arts as much as science and technology. At the same time, the arts and crafts are themselves industries creating jobs both in arts forms, and in their support.

There is a need not only to preserve our cultural heritage, but also to develop by drawing on the energy and widest range of other cultural influences, whether within the UK, within Europe or more widely. Moreover, Britain is a complex and multicultural society, within which the range of cultural identities can produce confidence and harmony, but which can also lead to discrimination and conflict. Through the arts we can direct a positive energy towards social cohesion, by understanding, valuing and celebrating differences.

Some of the most significant milestones in changing public attitudes and social policy have come about through arts forms. Through television drama we recognise the feelings and needs of the dispossessed: "Cathy Come Home" and "Edna" focused our attention on the reality of homelessness and poverty; "The Boys from the Black Stuff" made us feel the hopelessness of lack of jobs. Age Exchange Theatre, through reminiscence work and role play tells us what it feels like to be negatively stereotyped as "old". The film "Children of a Lesser God" vividly demonstrated the frustration of deafness while Channel 4's "Pictures in the Mind" charted the tension between the hearing and the deaf cultures around the imposition of oral rather than sign language communication. Tactile sculpture and textiles in the Royal National Institute for the Blind's College give a sensual experience to the sighted also. So we begin to understand the extent of disempowerment experienced by other people and we are more likely to respond to their wishes as a result.

2 Who is it for?

People want and are entitled to their share of cultural experience. Years ago, Kenneth Clarke's 'Civilisation' was a TV blockbuster, giving us access to arts objects in collections we couldn't hope to visit directly, and setting a lucid historical context. Over 5 million people in the UK dance regularly and there about 1200 folk dance clubs, whilst about 30,000 earn their living through dance, and 1000 are full-time performers. In music, each year about 350,000 candidates take Associated Board music examinations, and choirs affiliated to the National Federation of Music Societies give over 3000 performances to nearly 1 million people.

From the Arts Council of England's Target Group Index Data for 1995/96

- 9.6m people attended plays
- 8.5m visited art galleries and exhibitions
- 4.9m went to classical music concerts
- 4.2m watched ballet or contemporary dance

From Social Trends for the same year,

- 18m used a library
- 16.7m went to the cinema
- 11.1m visited a historic building

There were 5.7 million visits to the British Museum, and 4.5 million to the National Gallery, with correspondingly high attendances at museums and galleries elsewhere also. Local museums and galleries have responded to their own communities' desire for exhibitions and activities which involve them and connect with their own experience. In 1993 Leicestershire's Museums Service facilitated 'Sari Songs', an exhibition of wedding saris with the accompanying oral music tradition. This was organised by Asian women who were anxious that younger generations should not lose the knowledge of their original culture, and that it should be understood by others in their locality. The Victoria and Albert Museum similarly organised the Mughal Tent Project, of vivid hand-worked textile banners made by Asian women and communities in the UK and India for display in 1997 to celebrate the 50th anniversary of independence for India

NIACE Adult Learners' Week, with the support of funding from the Arts Council of England, has celebrated a diverse range of learning activities in the arts each year since 1994, including for example:

- the London-based Mary Ward Centre over 60's drama group which has commissioned new work, has been part of the Edinburgh Fringe, supported professionally and technically by 1st Framework Productions to achieve high quality performances
- the Scratch Morris folk-dance event organised in Lincolnshire, to encourage a revitalised network of dancers
- Equal Arts in Gateshead with the offer of 'Prime Time' arts and crafts to stimulate older people in day-care environments to carry out their own creative and multi-media work
- the Crafty Chards in Somerset, a group of older women who were learning across the whole range of textile crafts and mutually supporting each other to combat social isolation

And there are so many more glowing examples of public space murals, of join-in music making, of environmentally green rural crafts, happening all over the UK. In a wider European context, there are EU funded programmes like Raphael, Ariane and Kaleidoscope – small but beautiful, to encourage cultural activities – and the ActivAge Network, based in Age Concern's Eurolink Age, about older people interested in the arts and crafts.

All of this involves learning. Such opportunities need to be available throughout our lives and cannot be confined

3 Survey work

to our younger years. Initial school education is clearly insufficient to meet the need for social and technological change for work and family life, for all ages and stages. Neither can it be divided into "education" and "training" as that is not how learners experience the essential connection of broad knowledge and understanding to developing specific skills. We all interchange the roles of artist and audience, learner and tutor depending on our purpose and choice of subject at any one time. And while it is valid to target positively those who have had fewer opportunities for access, we must ensure that learning in the arts is available for all. The banner of arts lottery funding "Arts for Everyone" is based on this inclusive approach.

Over recent years, the Arts Council of England has held extensive consultations about its funding mechanisms, to explore every means of developing the whole range of education and training opportunities in the arts from pre-school, through youth and adult education. The recently published paper "Leading through Learning" reflects views of both arts and education providers about ways in which the Arts Council of England can act as policy advocate and focal point of change, in resourcing more and better education and training in the arts.

In 1981, the Advisory Council for Adult Continuing Education published the outcomes of a detailed study of links between adult education and the arts, with a broad map of organisations involved and their contributions. The report makes interesting reading, and stands the test of time well. However, the main recommendations have yet to be fulfilled, that:

- opportunities for adults to learn about and to practise the arts would be improved by better co-operation between adult education and arts providing agencies
- the planning of every arts education course should include consideration of how the course might be improved by contact with professional artists and the professional arts
- education for adults in particular is a significant means of improving access to the arts.

These basic principles still hold good.

In 1996, the Campaign for Learning (in which NIACE is a partner with the RSA and others) published "State of the Nation" a report drawn from a MORI Survey of attitudes to learning. This showed that while most people valued learning as important to their lives, nearly two-thirds of them did not see themselves undertaking any learning of their own in the coming year. The general assumption is that "education's for other people", although this is in direct conflict with people's own values and interests.

For Adult Learners' Week 1996, during the European Year of Lifelong Learning , NIACE commissioned a large scale survey to look at participation in adult learning in the UK. The main survey was funded by the Department for Education and Employment and the work was carried out by the Gallup organisation , then published as *The Learning Divide* (Sargant et al, NIACE 1997). The survey shows that those who return to learning, whether

4 Participation in the arts and crafts

vocational, or for their own personal fulfilment, are most likely to be younger, from social classes AB and C1, in employment, and to be already well educated. Those who are over 50, working class, left school at or under 16, especially if they are no longer in work and especially if they are women, were much less likely to be involved in learning. Only 2 in 5 adults said they have done any learning within the last 3 years, about 1 in 3 said they had done no learning since leaving school, and over half said they were unlikely to take up any learning in the foreseeable future. By age, those over 45 showed a substantial decline in participation, with fewer than 1 in 5 involved over the age of 65, whilst on the other hand nearly 9 out of 10 of those aged 17-19 were actively learning, reflecting the focus of resourcing on the young. By subject, there was strong skew towards vocational studies across all age groups, with arts and crafts showing much lower participation.

To accompany the main survey, the Arts Council of England funded a companion study of adult participation in a range of arts and crafts subjects. The main results of this study are summarised as follows in Section 4 of this report. The study was based on interviews with a national sample of 2022 adults aged 17 and over, and carried out between 1st and 6th February 1996 in England, Scotland and Wales. Comparisons were drawn with a previous national survey carried out in 1990, and published as *Learning and Leisure* (Sargant, NIACE 1991).

The use of leisure time

Most adult learning whether for vocational or more personal reasons is carried out in people's leisure or free time. For this reason, previous studies of adult participation in learning (ACACE, 1982; Sargant, 1991) have framed their questioning within the idea of people's use of leisure and their other cultural and personal activities. Respondents have been asked: "Apart from television and radio, what are your main leisure time activities and interests?". This has been complemented by asking about people's use of externally provided cultural and community facilities, using the general question "How often do you do any of the following?"

Leisure, as the Oxford English Dictionary reminds us, is "the opportunity afforded by freedom from occupation". While for some people this is a positive opportunity, for others who lack money or wish for paid employment, it may well be negative. Increasingly the community divides into those who have over-demanding jobs with too little time for leisure, and those who have (often involuntarily) too much. *Social Trends* (vol. 26, 1996) now recognises Use of Time as a relevant social indicator: in an average week people spend 61 hours on sleep, 32 hours on work, study or travel, 16 hours on housework, cooking and shopping, 15 hours on eating, personal hygiene and caring and 4 hours on household maintenance and pet care. This leaves them with 40 hours on average per week of "free time", estimated at 5 hours a weekday and 8 hours per weekend day. While men working full-time spend 5 hours more a week than women working full-time (53 hours compared with 48 hours), such women spend 8 hours more a week on housework, etc. Men, as a result, end up with more free time at weekends than women.

The ways in which free time is used vary, particularly between age groups and between men and women. The most common use of free time is watching television or

listening to the radio, with an average of 19 hours a week on these activities (in May 1995). Older people spend more time on TV and radio than younger people, while the youngest age group spends more time on eating and drinking out and socialising with friends. The average spent on other activities are: 5 hours on visiting friends, 3 hours on reading, 3 hours on talking, socialising and telephoning friends, 3 hours on eating and drinking out, 2 hours on hobbies, games and computing, 2 hours on walks and other recreation, 2 hours doing nothing, 1 hour on sports participation, 1 hour on religious, political or other meetings, less than one hour on concerts, theatre, cinema and sports spectating. Learning or studying, whether formally or informally, does not rate a separate category.

For most people an interest in and a love for creative arts and crafts are a valued part of their leisure time, rather than of their work (see Table 1). People are interested in a wide variety of creative arts and crafts, and in a variety of ways. Sometimes their interest is of the imagination and creativity, or it may involve the practice of particular arts or crafts, or it may involve learning its skills.

Many people have not had an adequate arts education when they were younger, and come to such activities later in life, often as the Open College of the Arts notes, "as something they have always wanted to do". A pottery or jewellery class leads to a change of career, even setting up a small business. Design and creativity are vital to a flourishing economy, as well as to the spirit. Arts and crafts get a poorer press than some other more obviously vocational skills, but this is short-sighted.

Clearly interest and participation in arts and crafts do not emerge as one measurable activity. It is represented for some as work and for others as leisure or education. For yet others it will appear as a hobby or as a spectator event. Between 1980 and 1990, the main changes in leisure interests that emerged were an increase in the proportion

Table 1: **Main leisure interests and activities**

Main leisure interests/activities	Total	Men	Women	Total	Men	Women
		1996			1990	
Base – all respondents = 100%	2,022	983	1,039	4,608	2,136	2,472
Physical sports inc fishing/ walking	39	46	32	40	49	32
Reading	34	28	40	51	40	61
Social activities	28	28	29	46	50	43
Gardening	16	15	18	34	33	34
Sewing/knitting/making clothes	12	*	22			
Handicrafts/woodwork/DIY	7	8	7	34	24	43
Art, painting, pottery, etc	6	5	7	Not separately recorded		
Indoor games inc chess/bridge	5	7	4	11	14	9
Listening to music	5	5	4	4	4	3
Voluntary service	5	4	5	9	6	11
Performing music	4	5	4	5	6	3
Studying languages	2	2	2	3	3	3
Committee work	2	2	2	7	7	7
Collecting	1	2	1	5	7	3

naming physical sports, and a decrease in the proportion naming handicrafts, including DIY. Many other activities, eg, gardening, indoor games, voluntary service, collecting, etc, had remained stable. Associated changes in subjects of learning indicated that these changes were more to do with a redefinition of sport as leisure rather than learning, and a redefinition of handicrafts/DIY as a domestic duty rather than as a leisure activity. While some leisure activities such as sports have remained stable between 1990 and 1996, there appear to be other appreciable changes, of which reading, social activities and gardening are the most striking. Arts and cultural activities were not large enough to constitute a separate category in those earlier surveys.

Use of cultural and community facilities

It is encouraging, if somewhat surprising, that the use of public libraries appears to have increased again after its drop in 1990 (see Table 2). It is particularly surprising as their funding has been under pressure in many areas. However, many libraries are expanding their services to include CDs, videos and open learning programmes. Since all the other patterns of use and attendance are remarkable stable, it will be necessary to look further for an explanation of this. Cinema visits show an expected increase, with a modest increase in visits to the theatre to be set against a modest decrease in concert-going. It is worth noting the extraordinary stability of attendance at places of worship.

Table 2: **Frequency of use of cultural and community facilities**

	1996			1990			1980		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
Public library visited:									
At least once a week	19	19	19	10	9	10	14	12	16
From once a week to once a month	26	23	29	23	20	26	24	22	27
Less often/never	56	58	52	67	71	64	61	66	57
Cinema visited:									
At least once a week	3	3	2	1	1	1	2	2	1
From once a week to once a month	20	20	19	14	16	12	12	13	10
Less often/never	77	77	78	85	83	87	87	85	89
Theatre visited:									
At least once a week	·	·	·	·	·	1	·	·	·
From once a week to once a month	8	8	8	6	5	7	6	6	6
Less often/never	91	91	91	93	95	92	94	94	94
Concert/opera visited:									
At least once a week	·	·	·	1	1	·	·	1	·
From once a week to once a month	6	7	5	6	8	5	7	7	7
Less often/never	94	93	95	93	92	94	93	93	93
Place of worship:									
At least once a week	13	10	16	13	10	16	13	10	16
From once a week to once a month	10	8	12	9	7	11	10	7	12
Less often/never	77	82	72	78	83	73	77	82	73
Attend sports event:									
At least once a week	9	14	5	8	11	4	na	na	na
From once a week to once a month	17	23	11	13	18	8	na	na	na
Less often/never	74	63	84	79	71	87	na	na	na

NB Opera was not included in 1990 and 1980

Art galleries and museums

The 1996 survey added questions to cover visits to art galleries and museums and also to local community centres and social clubs (see Table 3). On their own, these figures are hard to interpret. It will be necessary to see what overlapping patterns of attendance further analysis may show. At this stage, we simply note that around 5% to 8% of the adult population regularly visit or attend such cultural events and facilities, going from at least once a week to once a month. This appears to relate sensibly to the overall proportion of 6% of adults who record creative arts as among their main leisure interests.

Enjoyment of particular arts and crafts

The responses to questions about leisure and arts and culture in general, while providing a framework for understanding the role that such activities play in people's lives, are far too broad to provide any understanding of individuals' interest in and enjoyment of particular arts and crafts. Respondents to the survey were, therefore, shown a list of arts and crafts and asked "Do you particularly enjoy any of these, and if so, which ones?". The list was offered in alphabetical order and reversed for

Table 3: **Frequency of visits to art galleries, museums and community centres**

	1996		
	Total	**Men**	**Women**
Museum visited:			
At least once a week	1	1	*
From once a week to once a month	8	8	8
Less often/never	92	92	91
Art gallery visited:			
At least once a week	1	1	*
From once a week to once a month	7	6	7
Less often/never	93	93	93
Community centre/social club visited			
At least once a week	13	15	11
From once a week to once a month	12	12	11
Less often/never	75	73	78

half of the sample. Table 4 shows the distribution for men and women and for social class. The table shows a high level of enjoyment for a wide variety of arts and crafts. Gender differences are, of course, marked and provide few surprises. The pattern of enjoyment of most of the arts as opposed to crafts show distinct differences between the upper and middle classes (AB and C1) and the skilled manual, unskilled manual workers and pensioners (C2 and DE).

Film/video ranks highest (26%) as the activity particularly enjoyed both by men and women. It is followed by embroidery/sewing/knitting, at 20% effectively a female pastime. Photography (19%), writing (15%), performing music/playing an instrument (13%), drawing (12%), painting (11%), singing (10%) and drama (8%) feature higher for the upper and middle classes and white collar workers. Bridging the social classes are needle crafts among women, dance which is enjoyed by more women than men, wood-working, particularly among older men, and dressmaking among middle-aged women.

Table 4: **Arts and crafts particularly enjoyed**

	Total	Men	Women	AB	C1	C2	DE
Base – all respondents = 100%	2,022	983	1,039	421	544	474	582
Film/video	26	27	24	28	28	22	25
Embroidery/sewing/ knitting	20	1	39	16	22	18	22
Photography	19	24	16	26	23	17	13
Writing	15	15	15	21	20	8	12
Music as performer/ playing an instrument	13	15	11	17	16	11	10
Dance	13	8	18	12	16	12	12
Drawing	13	13	11	15	13	9	11
Wood-working	11	20	3	14	9	12	11
Painting, inc. water colour	11	10	11	16	13	7	8
Singing	10	8	11	13	11	6	9
Dressmaking/tailoring	9	1	18	10	11	7	9
Drama	8	7	9	14	10	4	6
Textile art/craft	4	2	6	4	5	4	4
Soft furnishings	4	1	7	4	4	4	4
Pottery/ceramics	4	2	6	3	5	3	3
Patchwork/quilting	3	*	6	3	2	3	4
Collage	3	2	3	4	2	2	2
Jewellery-making	3	1	4	2	3	2	3
Silver/metalwork	2	3	1	2	2	2	3
Sculpture	2	2	2	2	2	2	3
Other arts/crafts	5	6	5	5	5	5	5
None of these	27	32	22	22	21	31	31

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Participation in arts and crafts

Table 5 shows the arts and crafts which people regularly take part in, or practise, analysed by age-group. Performing music/playing an instrument ranks highest among the youngest age-group, followed by film/video and writing. The young are also the highest group for singing and dance. Among the 20-24 year-olds, writing and drawing are rated highest followed by film/video and photography. Film/video and photography are the highest for 25-34 year olds. The gender effect places sewing/knitting and embroidery as the highest for all the other age groups.

More positively, the individual arts and crafts in which people are taking part are widely spread across all the age-groups, and while many of them show small percentages, these all represent thousands of individuals.

There is a small number of subjects where the major differences in participation are between men and women: embroidery/sewing/knitting and dress-making are dominated by women, whereas wood-working is dominated by men. More men are taking part in music, while more women take part in dance. Photography and drawing also have a small majority of men. It is only the very large proportion of women engaging in needle

Table 5: **Arts and crafts which people regularly take part in or practise, by age group**

	Total	16-19	20-24	25-34	35-44	45-54	55-64	65-74	75+
All correspondents = 100%	2,022	140	199	361	356	319	245	264	138
Embroidery/sewing/knitting	16	7	10	12	16	18	23	22	22
Photography	13	9	13	15	13	14	14	15	6
Film/video	11	15	14	16	11	10	7	9	3
Writing	11	15	16	11	10	9	9	9	7
Music as performer/player	9	22	11	10	9	5	6	8	7
Dance	7	11	10	6	5	6	9	8	7
Drawing	7	12	15	7	7	7	7	4	2
Painting	7	9	9	6	7	6	8	8	5
Wood-working	7	7	5	4	7	9	6	10	4
Singing	6	12	3	6	8	5	8	5	4
Dressmaking/ tailoring	6	3	3	6	6	8	9	5	7
Drama	3	7	5	3	3	2	2	1	1
Soft furnishings	2	1	1	1	3	2	4	3	2
Textile arts/crafts	2	1	2	4	4	1	2	2	1
Patchwork/quilting	2	-	•	1	2	3	2	1	3
Pottery/ceramics	2	3	1	1	3	2	1	•	-
Sculpture	1	3	2	1	2	•	•	•	-
Collage	1	2	2	1	1	•	1	1	-
Jewellery making	1	2	1	1	1	1	2	-	-
Silver/metalwork	1	2	-	•	•	•	1	2	-
Any other arts/crafts	4	1	5	4	3	7	6	2	5
None of these	44	33	43	46	42	46	41	47	47

crafts, which gives the impression that women as a whole participate far more than men in arts and crafts taken together.

Social class patterns do not provide an obvious story (Table 6). Among the upper and middle classes (ABs), photography (20%) is followed by writing (15%) then film/video and needle crafts (both at 13%). Needle crafts, practised by women, ranks highest for white collar workers, followed by photography (17%) and film/video and writing, both 14%. Skilled manual workers (C2s) also rank needle crafts highest (14%) along with photography (11%). After that comes film/video (8%), dance (8%), music (7%) and wood-working (7%). Unskilled workers and pensioners, again a group containing many older women, are dominated by needle crafts (18%), followed by film/video (10%), writing (8%), and photography and drawing, both at 7%.

Table 6: **Arts and crafts which people regularly take part in or practise, analysed by men and women and social class**

	Total	Men	Women	AB	C1	C2	DE
Base – all respondents = 100%	2,022	983	1,039	421	544	474	582
Embroidery/sewing/knitting	16	1	31	13	19	14	18
Photography	13	16	10	20	17	11	7
Film/video	11	12	10	13	14	8	10
Writing	11	11	10	15	14	6	8
Music as performer/player	9	11	7	11	12	7	6
Dance	7	5	10	7	8	8	6
Drawing	7	9	6	10	7	5	7
Painting inc. water colour	7	7	7	10	9	5	5
Wood-working	7	13	1	10	5	7	6
Singing	6	6	7	10	7	4	5
Dress-making/tailoring	6	*	11	6	8	4	6
Drama	3	2	3	3	4	2	2
Soft furnishings	2	*	4	2	4	2	1
Textile arts/crafts	2	1	3	3	3	2	2
Patchwork/quilting	2	*	3	2	1	1	2
Pottery/ceramics	2	1	2	1	2	1	1
Sculpture	1	1	1	2	1	*	1
Collage	1	1	1	1	1	1	1
Jewellery-making	1	*	1	*	1	1	1
Silver/metal work	1	1	*	1	1	*	*
Any other arts/ crafts	4	5	4	5	4	4	4
All taking part	56	51	61	61	63	52	49
None of these	44	49	39	39	37	48	51

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Finally in this section is included a table showing regular participation in arts and crafts by region of England (Table 7). There are surprising large regional differences in overall participation with East Midlands recording the highest proportion, at 71%, regularly taking part in any of the listed activities followed by Yorkshire at 65%. At the lower end are three regions all rating 52%, West Midlands, the North West and the North.

Needle crafts (25%) is one activity which puts East Midlands high on the list. It is of course a region with a strong industry and tradition in fine textiles and knitting. It is followed by the North at 21%, with London and the North-West the lowest at 13%. Photography is particularly high in the North West, Yorkshire and the East Midlands. Film/video is highest in the West Midlands, followed by the East Midlands and Yorkshire. Writing is highest in Yorkshire as is music.

Table 7: **Regular participation in arts and crafts by region of England**

	London	South East	South West	East Anglia	East Midlands	West Midlands	North West	Yorkshire —	North
Base – all respondents =100%	261	385	171	75	145	186	225	178	110
Embroidery/sewing/knitting	13	17	17	18	25	16	13	18	21
Photography	15	13	13	14	16	11	17	16	7
Film/video	11	11	8	12	13	14	8	13	11
Writing	13	10	10	12	12	10	7	16	11
Music as performer	9	10	9	14	9	7	8	15	5
Dance	9	7	5	8	9	5	11	10	3
Drawing	6	7	4	7	12	6	8	11	7
Painting	6	9	10	6	9	7	4	10	5
Wood-working	7	6	8	6	10	6	5	10	9
Singing	7	5	5	6	7	7	7	8	7
Dress-making	6	6	5	9	5	7	6	5	6
Drama	5	2	3	4	2	3	1	2	3
Soft furnishing	2	2	3	3	4	1	2	4	4
Textile arts/crafts	2	1	2	3	2	2	3	2	5
Patchwork	1	2	4	2	4	2	1	1	1
Pottery/ceramics	1	2	1	-	1	2	2	3	2
Sculpture	1	1	*	1	2	-	1	1	1
College	2	1	*	-	1	-	*	2	2
Jewellery	1	1	1	1	-	1	1	1	1
Silver/metal works	-	*	1	1	1	1	1	-	1
Other arts/crafts	3	7	1	5	5	2	6	6	6
All taking part	55	57	58	60	71	52	52	65	52
None of these	45	43	42	40	29	48	48	35	48

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Table 8 summarises, for each art or craft, the proportion of the total British population enjoying it, the proportion regularly taking part or practising it and the proportion actively learning it. Overall, nearly three-quarters (73%) of respondents name arts or crafts that they particularly enjoy, appreciably more women (78%) than men (68%). Over half (56%) of respondents regularly take part in or practise some arts or crafts, again more women (61%) than men (51%). However, the proportions engaged in actively learning are nearly level between men and women: 15% overall are actively learning, with slightly more women (16%) women than men (14%). The subjects showing the highest proportions for active learning are: performing music/playing an instrument, photography, writing, drawing and painting.

Table 8: **Proportions who enjoy regularly, take part in and actively learn specific arts and crafts**

Arts or crafts	Particularly enjoy	Regularly take part in	Actively learn
Base – all respondents = 100%	2,022	2,022	2,022
Film/video	26	11	1
Embroidery/sewing/knitting	20	16	1
Photography	19	13	2
Writing	15	11	2
Performing music	13	9	3
Dance	13	7	1
Drawing	12	7	2
Wood-working	11	7	1
Painting	11	7	2
Singing	10	6	1
Dressmaking/tailoring	9	6	1
Drama	8	3	1
Textiles	4	2	1
Soft furnishings	4	2	•
Pottery/ceramics	4	2	1
Patchwork/quilting	3	2	•
Collage	3	1	•
Jewellery-making	3	1	•
Silver/metalwork	2	1	•
Sculpture	2	1	1
Other arts/crafts	5	4	2
All naming arts/crafts	73	56	15
None of these	27	44	85

Table 9 shows the same analysis for the three nations, England, Scotland and Wales separately. While the sample sizes are small, there are indications of different patterns of behaviour and interest between the nations, whetting the appetite for more detailed research involving larger samples.

The current survey indicates generally a lower level of enjoyment in arts and crafts both in Wales and Scotland than is shown in England: three quarters (74%) of the English name arts and crafts enjoyed compared with two thirds of the Scottish (68%) and the Welsh (67%).

This difference is paralleled by a higher figure for regular participation and also for active learning. Of the English, 57% regularly participate and 16% actively learn. Of the Scottish, 51% regularly participate and 10% actively learn. Of the Welsh 48% regularly participate and 8% actively

Table 9: **Proportions who enjoy, regularly take part in and actively learn specific arts and crafts**

Art or craft	Particularly enjoy			Regularly take part in			Actively learn		
	England	Wales	Scotland	England	Wales	Scotland	England	Wales	Scotland
Base – all respondents = 100%	1,737	103	183	1,737	103	183	1,737	103	183
Film/video	26	21	23	11	8	13	1	–	*
Embroidery/sewing/knitting	21	23	18	17	16	13	2	1	1
Photography	21	9	13	14	4	10	2	1	–
Writing	15	11	14	11	4	11	2	3	2
Performing music	14	14	19	9	9	7	3	3	2
Dance	14	5	11	8	2	8	1	–	1
Drawing	12	12	8	7	8	6	2	1	2
Wood-working	12	8	8	7	5	4	2	1	–
Painting	11	14	5	7	10	3	2	4	1
Singing	10	9	6	6	9	5	1	–	1
Dress-making/tailoring	10	7	10	6	4	7	1	–	1
Drama	8	11	5	3	6	1	1	–	1
Textiles	4	2	3	2	2	2	1	1	1
Soft furnishings	4	1	3	3	–	1	*	–	–
Pottery/ceramics	4	4	1	2	2	1	1	1	1
Patchwork/quilting	3	–	3	2	–	2	*	–	1
Collage	3	2	1	1	–	*	1	–	–
Jewellery-making	3	1	4	1	–	2	*	–	*
Silver/metal work	2	3	2	1	2	1	*	1	–
Sculpture	2	2	1	1	2	1	*	–	1
Other arts/crafts	5	2	3	5	2	3	2	–	1
All naming arts/crafts	74	67	68	57	48	51	16	8	10
None of these	26	33	32	43	52	49	84	92	90

learn. While 1 in every 3 to 4 in England who participates is actively learning, in Scotland the figure is 1 in 5 and in Wales only 1 in 6.

The lower levels of active participation and learning in some particular arts and crafts must reflect the limitations of resources and provision. For example, in working with silver and other precious metals, the cost of materials and limited availability of workshop facilities is a barrier for some learners, and inhibits amateurs. There are also high cost factors associated with work in heavy metals, in pottery and ceramics, and in sculpture, especially when the need for large workshop and studio space with expensive equipment is taken into account. In textiles, for example, there are few teaching environments which can accommodate the larger scale equipment needed for weaving and knitting, with fewer institutions able to offer related textile design facilities. In some art and craft forms there is also a shortage of trained teachers.

Progression in learning arts and crafts

Enjoyment is, of course, a long way away from serious practice and learning. It does, however, provide a frame

Table 10: **Proportions regularly active, studying for a qualification and planning to take each activity up in the future**

Arts and crafts	% of total population enjoying art/craft	Base: number who enjoy named art/ craft =100%	% regularly active	% studying for qualification	% plan to take up in the future
Film/video	26	519	4.4	1.2	0.4
Embroidery/sewing/knitting	20	413	7.3	0.05	0.5
Photography	19	394	9.4	0.02	12.7
Writing	15	301	13.6	3.7	13.6
Performing music/playing instrument	13	268	23.1	5.2	13.1
Dance	13	269	9.7	3.3	7.8
Drawing	12	243	17.2	4.1	9.5
Wood-working	11	228	12.3	3.5	12.2
Painting	11	215	19.5	6.0	21.4
Singing	10	196	13.3	2.0	4.1
Dressmaking/tailoring	9	191	7.9	3.1	9.4
Drama	8	166	9.6	2.4	11.4
Textile art/crafts	4	84	27.4	8.3	21.4
Soft furnishings	4	78	3.8	1.3	33.3
Pottery/ceramics	4	75	20.0	12.0	36.0
Patchwork/quilting	3	62	9.7	1.6	19.4
Collage	3	53	18.9	7.5	5.7
Jewellery-making	3	52	17.3	7.7	25.0
Silver/metalwork	2	45	15.6	6.7	17.8
Sculpture	2	39	28.2	12.8	17.9
Other arts/crafts	5	103	32.0	14.6	28.1

NB Percentages in first column are ranked vertically and columns 2-5 relate horizontally

against which to interpret more specific activity. It is clear that different arts and craft forms prompt different types of more active or passive responses, sometimes leading to personal activity, sometimes to less 'active' enjoyment. Table 10 relates the proportion of people who are actively learning or practising, the proportion of people studying for a qualification and the proportion planning to take activities up in the future to the overall figure who say that they particularly enjoy each activity.

The proportions enjoying different subjects do not relate tidily to the proportions of the 'enjoyers' who are also regularly active. Looking at the subjects with a high proportion of 'enjoyers' and with a high proportion who are regularly active or who plan to take subjects up in the future produces quite a different perspective. Table 11 summarises the subjects which have over 10% of their 'enjoyers' regularly active. The majority of the more unusual subjects also show high proportions of their 'enjoyers' planning to take these subjects up in the future. The exceptions are interesting: performing or playing music, singing, drawing and collage. The implication offered is that these are already easily accessible activities.

This quite practical set of questions conceals a complex array of provision, interest and needs. Some people are fortunate enough to have their eyes and imagination opened to the arts when young, at school or at home, but many others come to the arts later on in life. While some people are attracted to making a career as an arts practitioner and require training to achieve this, many others will appreciate a variety of art forms as observers and often have their imagination and creativity thus enhanced. But the arts present the same challenge that education in all its forms does: those who have had access to it, know what they are interested in and how to find it, and more of them come from already better educated and higher social classes.

At minimum, our cultural and arts heritage should be easily accessible to all and not only those with more education and enough money. Preferably, as with the new Arts for Everyone Lottery programme, there should be a positive attempt to reach people without previous access. This issue underlies many people's concern over the Lottery, where the evidence is clear that people from lower social class backgrounds are buying lottery tickets

Table 11: **Arts or crafts enjoyed related to high level of regular activity**

	% of enjoyers who are regularly active	% of enjoyers who plan to take subject up
Sculpture	28.2	17.9
Textile arts/crafts	27.4	21.4
Performing music/playing instruments	23.1	13.1
Pottery/ceramics	20.0	36.0
Painting	19.5	21.4
Collage	18.9	5.7
Jewellery-making	17.3	25.0
Drawing	17.2	9.5
Silver/metal-work	15.6	17.8
Writing	13.6	13.6
Singing	13.3	4.1
Wood-working	12.3	12.2

at proportionately higher rates and are proportionately lower users of arts and cultural facilities. In particular, many older people have had little access to the arts in their younger life, when vocational imperatives have been most important. As part of the survey, within the analysis of subjects people would like to learn about and there is a substantial group of older people who name arts and crafts. Such opportunities for active or passive participation are also extremely important, especially as people have more leisure, or are unemployed or (have to) take early retirement.

On the more practical side, there have always been examples of people starting, for instance, with an interest in flower-arranging (the classic example), who go on to train in floristry and set up a shop. Pottery, textile arts, painting, writing, photography are all examples of areas where an interest in the arts develops into employment, often self-employment or a small business.

On the ground, people's response to community -based arts, amateur and local activities, clearly demonstrate their interest and enjoyment. At national and professional levels, there is a desire for wider public access to the arts. Yet few take the step towards further learning, which in itself can help to maintain traditional art forms and embrace new ones. Learning in the arts can also help to generate lively communities and contribute to economic regeneration, increasing the pool of talent and skills. It can also help towards the attainment of the government's ambitious National Targets for Education and Training. There must be more and better access to lifelong learning opportunities in the arts, especially targeted towards those who have been marginalised before: the old as well as the young, people who are seeking work in a new direction, those from a working class background who may have been disenchanted by their early experience of education, those from the black and ethnic minority communities who feel culturally excluded, and those who are frail, with learning difficulties and disabilities

5 Increasing access to learning in the arts

Currently, there is a growing consensus amongst arts and education practitioners on the need for a common agenda to raise awareness of the value of learning in the arts and crafts. From the sheer pleasure of expressing their own creativity, individual learners develop confidence and are motivated to seek further progress in learning, whether in their chosen art form or in other subject areas. They develop a wider interest in the arts generally, with a sense of cultural ownership. The opening up of a wider range of people's own life experience, or of different cultural forms brought to the UK over several centuries by black and other ethnic or linguistic minority communities, stimulates a shared sense of ownership and develops social cohesion.

Financial Barriers

There is a wealth of educational offers in the arts and crafts, made through museums and galleries, theatre and music, and specialist institutions in the arts, as well as short courses at residential and other colleges, but much depends on the individual's ability to pay. The Open University and the Open College of the Arts both provide high quality distance learning modes, but again at relatively high cost.

The continuing value of broadcasting, both television and radio, in reaching out to people in their own homes cannot be overestimated. Lady Plowden when she was Chair of the then IBA (Independent Broadcasting Association) once observed: 'Broadcasting is democratic, there are no reserved seats'. Broadcasters throughout television and radio networks sustain a strong base of high quality educational as well as educative programming, with a huge power to convey virtual images which cannot be experienced directly and easily by most individuals. Technological advances will offer a huge potential for mixed mode and interactive delivery of learning. However, there is apprehension about high costs to learners likely to preclude the poor, the unemployed, the unwaged, the youngest and the oldest in our communities.

Providers are also faced with increasing costs and reduced funding. In arts-based learning, provision is inadequate. There are already fewer LEA-provided adult education classes, fewer short courses, and fewer places on advanced FE & HE vocational programmes, open to learners at a cost which they can afford. There are also fewer specialist tutors, and there has been a dramatic reduction in subject advisers' posts. Public funding to institutions has been cut in real terms for the provision of arts, crafts and design programmes, given the national funding steer towards subject areas and skills perceived to be more directly job-related and beneficial to the economy. At the same time, there are stringent limits on funding support direct to learners. The restrictions on studying whilst retaining unemployment benefit are a disincentive to engaging with further learning for adults. The severe reduction in the availability of discretionary grants, and the shift towards student and career development loans (available only to those under the age of 50) penalises especially those who are poor, as well as learners who wish to develop their creative talents as a goal in itself. As a consequence, there are far too few opportunities to move through the overlap of amateur to professional practice as is especially evident in music and dance.

Advice and Guidance Services

There is insufficient support for learners by means of information, advice and guidance about learning opportunities and about local activities and events which are starting points for learning in the arts. Educational guidance services are patchy, both in range and in accessibility of location, and often there is no coherent

information about learning opportunities right across the spectrum of voluntary and amateur associations through to vocational and professional practice. Educational guidance services are focused primarily on the young and are publicly perceived not to be for adults, especially the older generations. However, the government's announcement of the new 'Learning Line', the national freephone guidance service, to start in 1998, will open the service to all regardless of age, gender, race or class and will ultimately provide a wider-ranging information support at national and local levels in communication. There will be an opportunity to co-ordinate better information and widen awareness of education and training opportunities in the arts, building on existing activities such as the Arts Council of England Apprenticeship Scheme and other targeted initiatives. There is a pressing need, however, to identify also the less formal and vocational learning opportunities available, and to provide clear progression routes from those into advanced levels of education and training.

Accreditation and Progression

Practitioners who span teaching and learning as well as creative practice in the arts and crafts recognise that more rational and flexible means of assessment and accreditation are needed to allow people to progress from their first tentative activity to an advanced level of arts practice, whether for work-related purposes or not. Many voluntary and community-based arts groups recognise that such progression is often a desirable option for participants whose interest grows alongside direct involvement in their chosen art-form. Metier, the training lead body for the arts and entertainment industries, has developed clear routes towards a range of practical qualifications, particularly in arts administration and technical support. However, there needs to be a more clearly mapped and wider range of qualifications and related assessment standards responsive to learners' own choices, purposes and experience. The flexible and user friendly processes of Open College Networks, regionally accessible and nationally networked, provide customised and portfolio-based accreditation of prior experiential learning (APL or APEL) which can be linked to the national framework of NVQs and to recognised qualifications.

Staff Development

Tutors and trainers themselves need better staff development opportunities. Whilst some are primarily qualified teachers practising in arts and crafts subject areas, many more are firstly creative artists and crafts people involved in part-time or visiting teaching roles. The latter often work in isolation, and receive little development in their teaching role, a deficit which applies broadly to part-time tutors in adult education roles generally.

6 Future directions

Within the UK's structure there are currently tensions around changes in national policy, structures and funding of education provision. On the one hand, there has been a shift towards centralisation of the power of resourcing : from Local Education Authorities to central government, and to national funding and quality control in FE & HE. The effect has been to move resourcing away from local provision of broad adult education, especially the voluntary and community-based programmes which encourage people to join in. At the same time, there is an emphasis on private funding of learning, by employers and by individuals, thus excluding those who are not employed and reasonably affluent. In a European context, there is interest in regional development and ten government offices have been established regionally in England, with separate education Departments continuing in Scotland, Wales and Northern Ireland. Since 1994, the Arts Council of Great Britain has evolved into four separate national bodies, with a strengthening of regional presence through the ten Regional Arts Boards in England.

Organisations are being encouraged to develop more responsive ways of meeting local communities' needs and aspirations, through partnerships of local agencies both voluntary and statutory in both education and the arts. There is a growing awareness of the need for people to have local access to information, entertainment and learning, in a way which can be cost-effective and inclusive for all. The power of fast-developing technology to deliver information and knowledge directly to people locally, and at the point of use in their homes, will expand the models of open and distance learning pioneered so successfully but differently by the Open University, the Open College of the Arts, the National Extension College, and others.

An interesting new concept of self-declared Learning Cities and Towns is emerging, based on local partnerships committed to a common set of objectives drawn from their own communities. This has been spurred by the determination towards economic regeneration based on a shared understanding of the integral role of education and training in that process, via the commitments of local authorities, Training and Enterprise Councils, employers, politicians, statutory and voluntary agencies, education providers and the individual learners themselves. There is a growing appreciation that learning does not happen only in formal institutions, but everywhere for everyone. Therefore, local learning centres need to be developed to act as focal points for information, advice and guidance and also as resource centres offering a whole range of different modes of delivery to suit the purpose and resources of the individual learners. So local learning centres can be libraries, museums and art galleries, arts centres, community centres, village halls, as well as adult education centres, colleges and universities.

At the same time, there are the first signs of shifting emphasis towards the learner's entitlement to funding. The new government's interest in creating a Learning Bank with individual learning accounts, potentially open to savings, credits and borrowing, has already been foreshadowed by the announcement of £150 million to be made available to about 1 million adult learners. Of course, there will still be a need to provide community access to centres of learning, but inevitably their role will change. Technological advance will enable choice by individual learners with delivery of learning direct to people in their own homes, workplaces and local community venues. The Labour government's commitment to developing a National Grid for Learning (via distribution of IT hardware and software) and the new concept of the University for Industry, with a potential wider than work-related learning, may well extend the successful and pioneering work of the Open University to other subjects and levels of study.

Future challenges include:

- what means of access adult learners want and would find useful in learning in the arts.
- what forms of provision already exist to promote learning in the arts and how these might be developed as stronger local partnerships
- what progression routes can be identified from informal learning through formal education and training programmes
- what forms of accreditation can be developed to support learners, who want opportunities to move across the spectrum of informal and experiential learning through formal FE & HE programmes, to advanced professional practice
- how professional expertise can be promoted within adult education provision through visiting artists, master classes, touring activities, and staff development of part-time tutors especially
- what support structures need to be developed further for the training and development of part-time tutors in arts and crafts education especially those who combine teaching and professional roles as artists
- how the value of education and training in the arts can be promoted more effectively with decision makers nationally and locally

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7 Conclusions

The national lottery programme 'Arts for Everyone' administered by the Arts Council of England, gives healthy encouragement to invest in human as well as capital resources. Broadly, it aims to encourage new development work and increase public participation in the arts, both in creative practice and as audience, by devolving funding to projects and work which reach people locally. It offers support even-handedly to the amateur as well as the professional, and recognises that it is essential to interface both levels of practice. However, it is not intended to provide continuing core funding in the longer term and the principle of additionality is designed to preclude a shift from existing to lottery funds from taking place. The need for state involvement and sponsorship of art forms is still paramount, for the public good, especially in relation to the development of learning opportunities.

In this latter context, the baseline of provision remains unclear, particularly given the changes in structures over the last ten years. We need to be clearer about what exists now, in order to gauge where it is insufficient and how it should be improved. We need to achieve better and shared information, and a concerted view of the potential for change, to bring about more productive partnerships and use of resources, across different arts and crafts work, and their related learning opportunities.

Six main directions of work for joint consideration by NIACE, the Arts Council of England and other agencies include:

- more research into learning provision, its accreditation, and its relationships with arts organisations both locally and nationally
- better means of identifying what people want to learn and how this can be provided, to good quality
- better co-ordination of education and training for practitioners, in both their teaching and creative practice modes
- wider dissemination of good practice, through collecting and publishing case studies
- wider promotion of festivals and celebrations like Adult Learners Week which focus on public participation, and therefore learning, in the arts and crafts
- more opportunities for international collaborations and exchanges, to promote the sharing of good practice
- a broad front alliance amongst adult educators and arts practitioners, in order to raise public awareness of the value of learning in the arts and crafts
- a new policy paper, by collaboration between NIACE and major arts organisations to update the ACACE study of 1981

As ever, each new piece of research helps to identify where more work needs to be done, but this is a positive and healthy outcome and therefore to be welcomed. The 1996 Gallup survey underpinning this report and the fuller *The Learning Divide* has demonstrated the gap between people's interest in and enjoyment of the arts on the one hand and on the other, their much lower active participation in learning new things. Bridging the gap is yet another crucial challenge for the new millennium, to bring about wider lifelong learning opportunities for all.

Of course, we are all learners in the arts no matter what our particular formal role at any one time. For everyone concerned, we must maintain as our first priority the joy of the creative learning experience. The arts are part of our inheritance. They enrich our society and all our lives. They form a bridge between generations and cultures. There are particular challenges in offering arts provision in an increasingly multi-cultural society: to offer a variety of provision and of accessible milieux. The rewards for success will last for future generations.

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Across the learning divide

Adults learning in the arts and crafts

Shiela Carlton and Naomi Sargant

A report of adults' participation in learning in the arts and crafts, based on a survey commissioned by NIACE from Gallup in 1996 and funded by the Arts Council of England.
The detailed research work was carried out by Naomi Sargant, and forms Chapter 11 of the full research study 'The Learning Divide', Sargant et al, published by NIACE 1997.

NIACE, the national organisation for adult learning, has a broad remit to promote lifelong learning opportunities for adults. NIACE works to develop increased participation in education and training. It aims to do this for those who do not have easy access because of barriers of class, gender, age, race, language and culture, learning difficulties or disabilities, or insufficient financial resources.

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